similarly, Italian Opera was first introduced by Lorenzo da Ponte, Mozart's Jewish librettist. It was Oscar Hammerstein who attempted (though without success) to popularise Grand Opera in London at the new Opera House which he erected in the Kingsway; and, if the experiment ended in failure, the fault lay with the public, not with the courageous pioneer. In America, his work was more spectacular: and, besides managing many theatres, he introduced a galaxy of new stars to the operatic world at the Manhattan Opera House, which he built. David Belasco dominated the American theatre for many years, as producer as well as actor, and sometimes playwright.

In Germany, Otto Brahm, founder of the Freie Biihne (whose thirty years* activity at the Deutsches Theater left an indelible mark on German stage history), and Leopold Jessner, formerly Director of the Berlin Staats Theater, who introduced expressionism to the stage, are among the foremost figures. They would be even better known were it not for the activity of Max Reinhardt, whose rationalistic productions have completely revolutionised the art of the theatre in our day and who, with Brahm, was responsible for the intimate atmosphere which led to the evolution of the fashionable "little theatres".

In fact, the modern German theatre, which came to mean so much in European cultural life in the post-war period, is all but a Jewish creation. To quote a recent work, "the Jew has been foremost in raising the activity of

the stage-director from a perfunctory job to an art characterised by imagination, style, and creative approach".[1]

In the new art of the Cinema, where there were no established traditions or prejudices to hamper their

[1]Myerson and Goldberg's *The German Jew, his Share in Modern Culture*—an admirable work to which I owe more in the compilation of certain portions of this book than I can adequately acknowledge.